

Anna P. Nohl  
NEW

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ECLECTIC

PENMANSHIP

REVISED  
EDITION

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## GENERAL DIRECTIONS AND EXPLANATIONS.

**Position.**—Sit at a convenient distance from the desk, the body facing but not touching it. The body may **lean** slightly forward, but should not **bend**. The feet should be placed near together, on the floor, in front of the desk.

Place the lower left corner of the book next to the edge of the desk, so that its bottom and left end each shall form an angle of  $45^{\circ}$  with the front edge of the desk.

The right arm should be placed at right angles to the line to be written. The thumb and forefinger of the left hand should be placed on the upper left corner of the book to hold it in its place.

The weight of the body may be somewhat supported by the left arm, but never by the right, which should be free for rapid and easy movement.

The right arm should rest lightly, near the edge of the desk, on the muscles below the elbow, called the **Arm Rest**, which is about one third the distance from the elbow to the wrist. The right hand should rest on the nails of the third and fourth fingers, bent under the hand, forming the **Hand Rest**. Neither the wrist nor the right side of the hand should touch either the paper or the desk.

**Holding of the Pen or Pencil.**—Children should place the fore-finger on the holder about an inch or more from the point of the pen. They should fix the middle finger a little under the holder, allowing it to cross the finger at the root of the nail.

They should place the inner corner of the thumb a little under the holder, opposite the first joint of the fore-finger. The holder should touch the hand just forward of the knuckle, allowing but little or no space between the holder and the fore-finger.

The third and fourth fingers should be separated from the first and second at the middle joint, and turned under the hand. The hand should not be allowed to turn over toward the right, but should be held so as to make the holder point over the

right shoulder. This direction of the holder assists to keep the wrist up from the paper or desk.

**Movement.**—Movement is the foundation of Penmanship, and it should be the aim to teach it *thoroughly*: for when it is mastered, one may readily adopt with success any style that he pleases. Neglect movement, and any style or system will be imperfect and incomplete.

The three simple movements in writing are *Finger Movement*, *Fore-arm Movement*, and *Whole Arm Movement*.

The **Finger Movement** is made by extending and contracting the pen fingers and the thumb, the thumb pushing the pen up, and the fingers drawing it down, the hand and arm rests being usually stationary.

The **Fore-arm Movement** is made by resting the arm on the muscles below the elbow, firmly enough to cause the skin to adhere to the sleeve or desk, making it a **fixed rest**, over which, by means of the extending and contracting power of the muscles, the fore-arm and hand move back and forth, obliquely and laterally, producing a rolling or vibrating motion, the under fingers constituting a **movable rest**, and making the same motions as the hand.

The **Whole Arm Movement** is produced by the action of the whole arm from the shoulder, resting on the nails of the third and fourth fingers, which glide along lightly upon the paper, as in the fore-arm movement, the elbow making a movement similar to that of the hand.

It will be noticed that in the fore-arm movement there is but *one* fixed rest; in the finger movement *two*, while in the whole arm movement there is *no* fixed rest.

The **Combined Fore-arm and Finger Movement** is the simultaneous action of the fore-arm and hand, combined with that of the thumb and pen fingers, the hand rest being used as a movable support. This is the true business writer's movement, giving power and freedom with ease and elegance, and it can be practiced for hours without tiring. It should be attained by all.

## EXPLANATIONS.

The **three elements** are the straight line, and the right and left curves.

The **base line** is the horizontal line, real or imaginary, on which the shortest letters rest.

The **head line** is the horizontal line, real or imaginary, to which the shortest letters extend.

A **space in height** is the height of the shortest letters.

A **space in width** is the distance between the straight lines of *u*.

In a coarse or a condensed hand, a space in **width** is generally less than a space in **height**, while in a fine or a running hand it is frequently more.

The **regular slant** for writing may be determined by drawing a straight line from the right hand upper corner to the left hand lower corner of any rectangle, whose base is to its height as three is to four.

A **straight line**, in writing, is one that does not bend.

A **right curve**, in writing, is a part, or the whole, of the right side of an oval.

A **left curve**, in writing, is a part, or the whole, of the left side of an oval.

A **compound curve**, in writing, consists of two simple curves, right and left, so joined as to form a wave line having one general direction.

A **point**, in writing, is the angular joining of two lines.

A **turn**, in writing, is the merging of one distinct line into another.

For further instruction see the NEW HANDBOOK OF PENMANSHIP accompanying the Eclectic System of Penmanship.

See that every scholar is provided with an EXERCISE BOOK, or with practice paper.

Anna Q Hall



Handwritten practice on lined paper, showing multiple rows of cursive lettering. The letters are primarily 'i', 'w', 'u', and 'v', written in a fluid, connected style. The practice is repeated across several lines, demonstrating the formation and flow of these characters.



[illegible]



n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix

n ni nu nun m mi mu mix



r ru run rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

r ru run run rin rin rim rum

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r ru run run rin rin rim rum

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s su sun suns si sir sirs surr

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s su sun suns si sir sirs surr



e eve ever even ere erix ewer vexer

e eve ever even ere erix ewer vexer

e eve ever even ere erix ewer vexer

e eve ever even ere erix ewer vexer

e eve ever even ere erix ewer vexer

e eve ever even ere erix ewer vexer

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e eve ever even ere erix ewer vexer



c cur cure cures ces cess cress excess

c cur cure cures ces cess cress excess

c cur cure cures ces cess cress excess

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a air airs arise ar arc arcs acres

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d do did done di die din dine

How many spaces high is d? How can a, be changed into d?

d do did done di die din dine

d do did done di die din dine

d do did done di die din dine

d do did done di die din dine

d do did done di die din dine

d do did done di die din dine

d do did done di die din dine

d do did done di die din dine

d do did done di die din dine

d do did done di die din dine

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d do did done di die din dine

d do did done di die din dine



t too tone tones ta tea tear tears

*Where is the crossing mark of t? How long is it?*

t too tone tower ta ~~too~~ tea tears H

is too low tones to tea tear tears

1 too tone tones Ta Tea tear tears

It too ions tones to the tear tears

T too tone tones ta tole Tear tears

It too tone tones tea tear tears

A too tone ~~tone~~ ta Tac Tear Tears

t too <sup>tone</sup> tone tones to tea tear tears

to tone tones to tea tar tar

to	two	town	town	to	tea	tear	there
----	-----	------	------	----	-----	------	-------

t tone tones to tea tear tears

t too <sup>tone</sup> tone tower to two tear tears

T too tone <sup>tone</sup> tower to tea tear tears

to	too	tone	tone	tones	ter	ter	tear	tears
----	-----	------	------	-------	-----	-----	------	-------



q qu que quer q qu quo quor

q qu que quer q qu quo quor  
 q qu que quer q qu quo quor  
 q qu que quer q qu quo quor

q qu que quer q qu quo quor

~~q qu que quer q qu quo quor~~

q qu que quer q qu quo quor

q qu que quer q qu quo quor

q qu que quer q qu quo quor

q qu que quer q qu quo quor

q qu que quer q qu quo quor

q qu que quer q qu quo quor

q qu que quer q qu quo quor

q qu que quer q qu quo quor

q qu que quer q qu quo quor



*How long is  $l$ ? How long is the loop? Has  $l$  any sharp points?*

h he live. lives lee lea lea r lea r

l lie live rives les la la's lears

l lie live lives lee lea low lears

B his live lives in sea bear bears

l lie live lives let less least least

l lie live lives lee lia lea lears

B lie live lives Lee less least lears

h he live lives loe loe ~~leer~~ leary

2 live liver lee lea lea lass

l, li, live, lines, lee, lea, 'leat, lea'

lie live lives lee lea leav leas

I he live lives he has fear has

L lie live liver lee lea lea lea lea

I had live eels but no live loach.



Is *b* finished with a loop? It is finished like what letter?

[illegible]



How many straight lines in  $h$ ? How many sharp points? Where?

h ha has hast he her hare hear

h ha has hast he her hare hear

h ha has hast he her here hear

h ha har hast he her here hear

h ha has hat he her here he

h ha ho ho to he her here

h ha has hast he her here hear

In how soon hast he her here had

be ha has best he her help hear

What have you had here here

He has now lost his her here was.

He has had to hear

be made here. Best to be her very kind

he has lost his pen here ever











y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year

y yo you your ye yes yea year



g go goes gone ge ga gas gear

g go goes gone ge ga gas gear

g go goes gone ge ga gas gear

g go goes gone ge ga gas gear

g go goes gone ge ga gas gear

g go goes gone ge ga gas gear

g go goes gone ge ga gas gear

g go goes gone ge ga gas gear

g go goes gone ge ga gas gear

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g go goes gone ge ga gas gear



z zon zone zones za zea zair zain

z zon zone zones za zea zair zain

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110 jay jay jay 69 jag jag jag

110 jay jury 69 jog jag gag

110 joy jay juris 69 jog jag gag

110 pay pay surr 69 jag jag Gas

110 joy jay jery 62 jag jacy gacy

110 jōy jary jary 69 jag jag gag

110 gay gar gar 69 gar jing gar

may jay gorp & jag gag

joy yary yary 69 jag jag gag

110 joy jary jary 69. jag jag jag

*jay jayz jury 69 gcs jag gad*

110 joy pay sure 69 100 100 100

no gōy jar iurir 69 jag jag gag

10 jay-jay jay-jay 69 jag jag ga

1870



58 his him hint 75 ha hat hate

58 his him hint 75 ha hat hate

58 his him hint 75 ha hat hate

58 his him hint 75 ha hat hate

58 his him hint 75 ha hat hate

58 his him hint 75 ha hat hate

58 his him hint 75 ha hat hate

58 his him hint 75 ha hat hate

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58



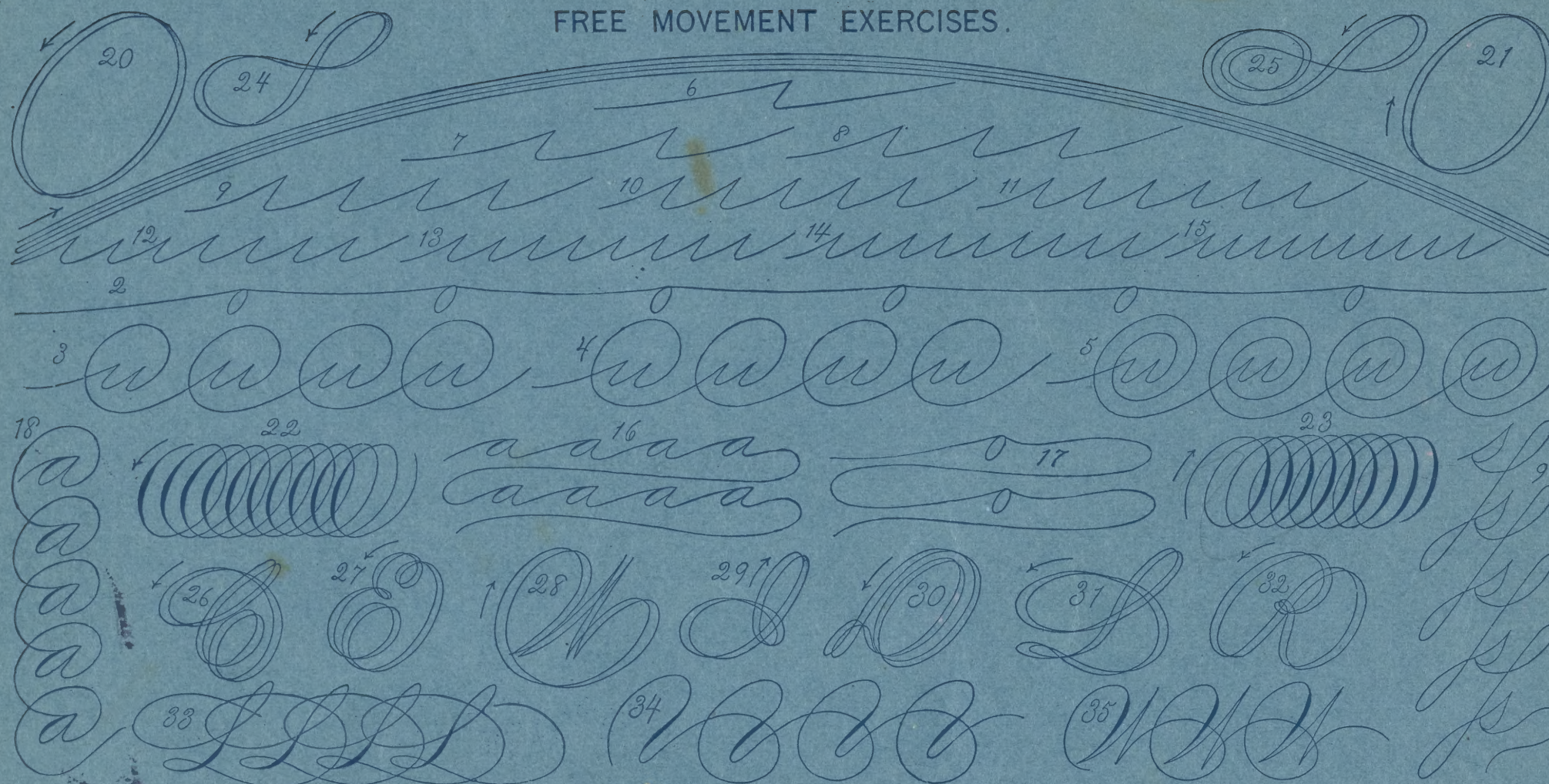




[illegible]



# FREE MOVEMENT EXERCISES.



No one can become a good business writer without acquiring free movement and full control over the muscles of arm, hand, and fingers. One may draw letters, words, and sentences, without this freedom of movement. But *drawing* is not *writing*. In free-hand drawing, we may make many attempts. In business writing, no second trial is possible. Such writing must be done instantly and correctly at the first attempt.

Much of the copy-book writing in our public-schools is nothing more than *free-hand drawing*. Free-hand drawing is very valuable, but, if teachers wish to make their pupils free and easy *writers*, they must not omit these movement exercises.

Let the pupils spend five or ten minutes of each

lesson in practicing upon some one of them. Begin with No. 1. A long slide toward the right, with the pen, fingers, hand, and arm in the proper position, is easier made than a short one. Let the *arm-rest*, near the elbow, be the center of motion. Swing the hand and pen, all in proper position, back and forth, 20, 30, or even 50 times, first without ink and then with it. Extend No. 2 clear across the page, making the o's about an inch apart. Practice Nos. 3, 4, and 5 in the same way, also the short letters, as in No. 2. Permit no tendency towards scribbling. *Insist* upon correct position all the time.

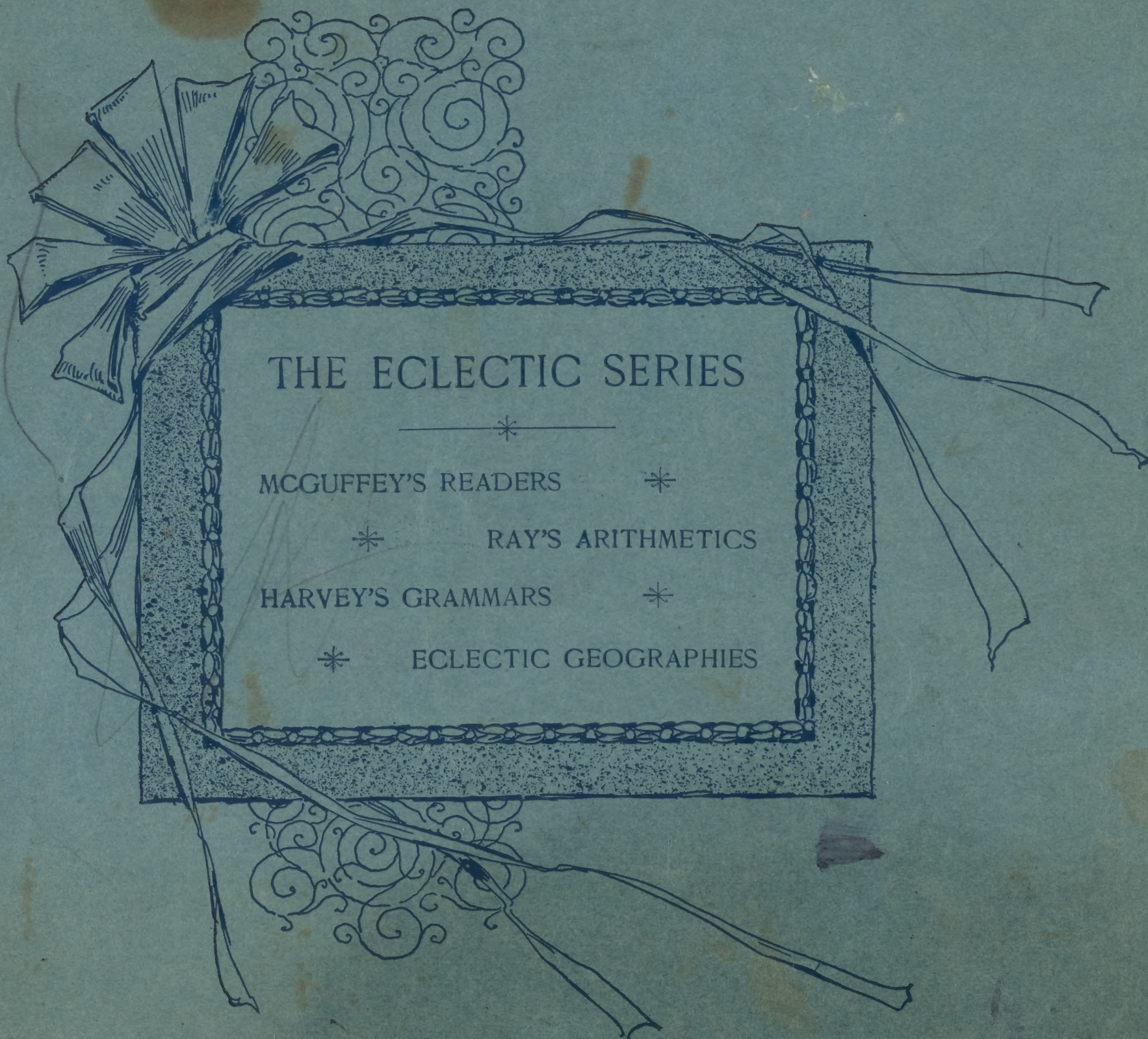
Now take shorter exercises, like Nos. 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17. Nos. 18 and 19

are valuable also. Nearly all the small letters may be used as in Nos. 16, 17, 18, and 19.

For capital letters, begin with No. 20. Make the figure about three inches high, moving around 20, 30, or 50 times. Now practice it, 2½ inches high, then 2 inches, 1½ inches, 1 inch, and ½ inch. Use Nos. 21, 22, 23, 24, and 25, in the same manner as No. 20. *Make large movements at first*, and then gradually contract them to the practical size. Regulate the rapidity of the movement in all these exercises by counting.

For further capital exercises, see Nos. 26, 27, 28, 29, 30, 31, and 32. The capitals may be treated in a similar manner. Many of them may also be used as in Nos. 33, 34, and 35.





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